



Current Exhibitions

Cover: Peter Campus's *Head of a Young Man* from 1977 is one of 16 classic projection-based works re-presented in this summer's exhibition *Into the Light*.



Raphael's Head of a Young Man Wearing a Hat is featured in *Raphael and His Age*, opening August 25 (ca. 1503, black chalk heightened with white, 212 x 186 mm, Palais des Beaux-Arts, Lille).

**From Paris to Provincetown:
Blanche Lazzell and the Color Woodcut**
South Galleries, through July 28
Distinctive images from a pioneering printmaker

**Into the Light: The Projected Image in
American Art, 1964–1977**
North Exhibition Gallery, June 30–September 8
Classic works from an era of radical experiment

**Inventing the Past:
Tintypes by Jayne Hinds Bidaut**
Galleries 104–105, through July 17
Nineteenth-century technique meets 21st-century sensibility

Travel Photography: Early Images of India
Gallery 103, through July 17
India from the mid 19th century to today

House Hunting: Photographs by Todd Hido
Gallery 105, July 20–September 25
Haunting images suggest presence and absence

Looking at Children
Galleries 103 and 104, July 20–December 4
The world of children, in photographs from the collection

**Battle of the Nudes: Pollaiuolo's
Renaissance Masterpiece**
South Galleries, August 25–October 27
Printmaking history and mastery of the figure in Renaissance art

**Raphael and His Age: Drawings from the
Palais des Beaux-Arts, Lille**
South Galleries, August 25–October 27
Twenty-eight drawings by the Renaissance master, as well as works by Botticelli, Filippino Lippi, and Fra Bartolomeo

From the Director

Dear Members,

First, a reminder: the 1916 building restoration project is nearly done and we will turn on the new lights for the first time on Thursday, May 30. Join us at the south (Euclid Avenue) end of the lagoon at dusk for a community celebration. The rest of the landscaping will be completed over the summer. I also remind those interested that a few tickets may remain for the Frank Gehry/Peter Lewis lecture, rescheduled to June 12 at 6:30 in Severance Hall; call our Ticket Center for details.

The summer exhibition schedule is full of opportunities for every taste and interest. A colorful show of gorgeous woodblock prints, *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut*, opens the season with landscapes, floral images, and abstract designs.

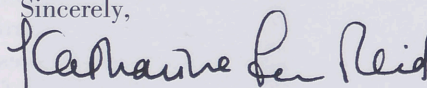
A stimulating major contemporary exhibition, *Into the Light: The Projected Image in American Art, 1964–1977*, will be the major exhibition this summer, opening on June 30. Free members preview hours are Friday evening, June 28, and all day Saturday the 29th. Relatively few people experienced these brilliant contemporary experiments when they were first presented, yet they have become known internationally as classic works in an art form that employs imagery projected through space. They will be installed in darkened spaces, each work carefully recreated. Though an exploration of the recent past, this exhibition will feel, for many, like a view into the future. (Note also that the Cleveland Center for Contemporary Art is pre-

senting video works by MacArthur Fellow Inigo Manglano-Ovalle, June 21–August 18.) A symposium on our exhibition takes place August 24, with a party the night of the 23rd.

Masterpieces of the Italian Renaissance will be presented starting August 25 with two remarkable exhibitions: *Battle of the Nudes: Pollaiuolo's Renaissance Masterpiece* and *Raphael and His Age: Drawings from the Palais des Beaux-Arts, Lille*. The Pollaiuolo exhibition features the museum's unique impression of a key graphic work of the Italian Renaissance. It will be surrounded by international loans in all media by the artist and his contemporaries for fascinating comparisons. The other show presents 28 rare and treasured Raphael drawings from one of the world's great repositories of his work, plus 20 more by contemporaries including Botticelli, Filippino Lippi, and Fra Bartolomeo. On Saturday, October 5, a daylong symposium will examine related topics.

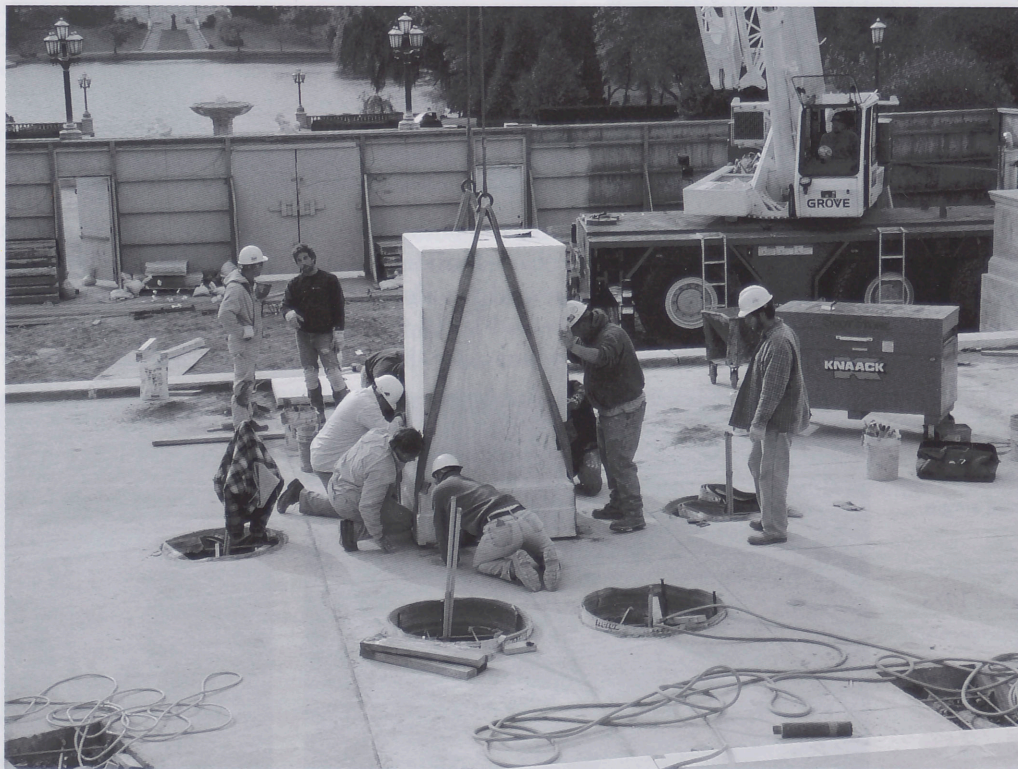
The summer opens as always with Parade the Circle Celebration, from 11:00 to 4:00 on June 8. Allow some extra time for parking, which will be particularly tight owing to construction in the Wade Oval area. Summer Evenings will also be back every Wednesday and Friday between Memorial Day and Labor Day.

Sincerely,



Katharine Lee Reid, Director

Workers place a marble pedestal in preparation for the reinstallation of Rodin's Thinker at the base of the south steps. Come to the lagoon at dusk on Thursday, May 30, for a south facade lighting ceremony.

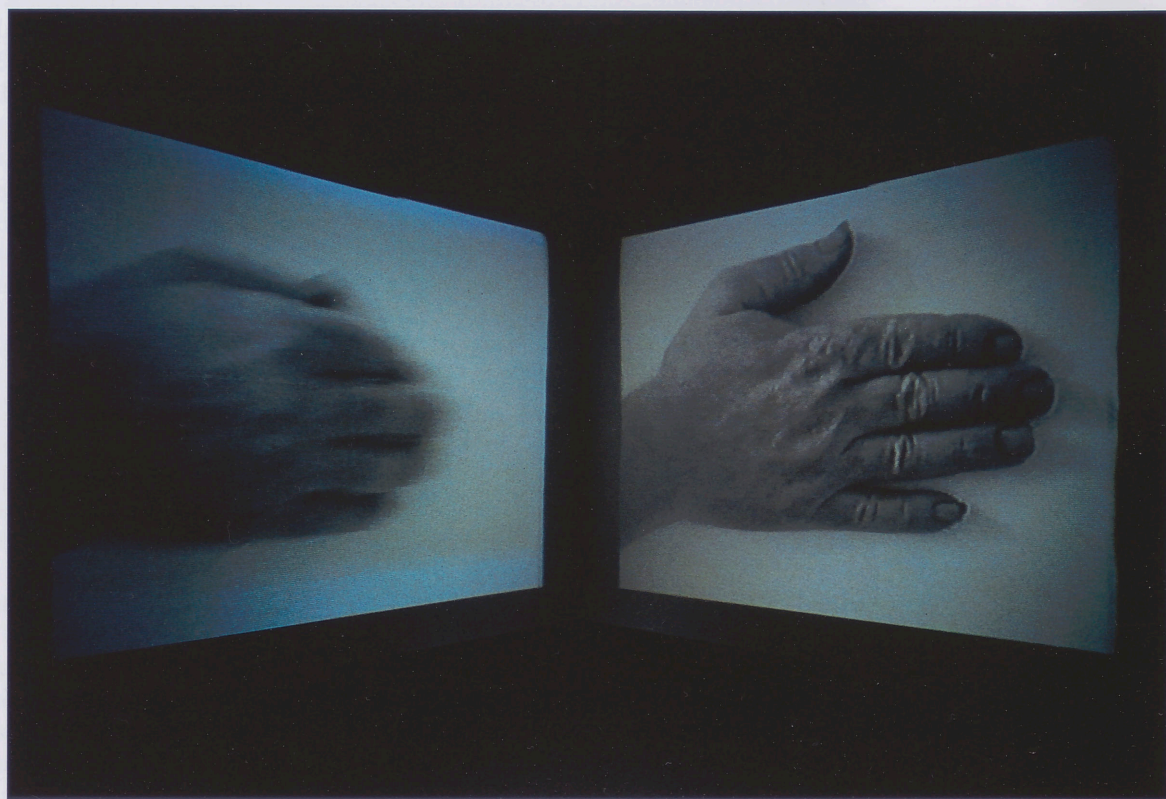




Beyond the Screen

**Into the Light:
The Projected
Image in American
Art, 1964–1977**
June 30–September 8

A cacophony of sound:
Oppenheim's *Echo* from
1973



In the 1960s, the projected image became a crucial element for artists eager to create a new language of representation. Moving beyond the limitations of sculpture, drawing, and painting, they began to use film, video, slides, and holographic and photographic projections to measure, document, and abstract the parameters of physical space. Incorporating large-scale moving images into three-dimensional environments, these artists engaged ephemeral matter—including space, light, and time—as raw material for making art.

Into the Light is the first museum exhibition to explore this previously uncharted history, representing a number of classic works in film, video, and slide installation from the mid 1960s to the mid 1970s, many for the first time since their ini-

tial creation. Organized by the Whitney Museum of American Art in New York, where it premiered in October 2001, *Into the Light* comprises 16 installations that were previously known more by reputation than through actual experience. Works by artists such as Bruce Nauman, Vito Acconci, Yoko Ono, Andy Warhol, and Simone Forti explore the ways in which a new generation of artists transformed the gallery space from a static environment into an active, experimental field.

Informed by Process, Performance, and Conceptual art, as well as by Minimalism's radical reconfiguration of sculpture and space, these early projection-based installations reveal a vocabulary of expression in which issues of physical and psychological space are explored and the viewer is included as an active participant. Simone Forti's

In Snow's *Two Sides to Every Story* from 1974, two films are projected onto the front and back of a single screen.

Acconci's *Other Voices for a Second Sight* from 1974 combines audio, projection, and spatial elements.



Forti's *Striding Crawling* from 1977 requires viewer activation to animate the hologram.

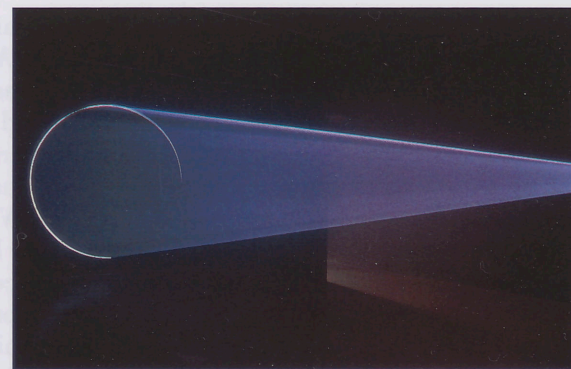
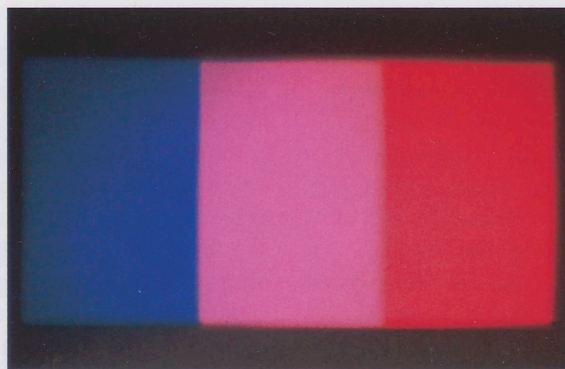


Striding Crawling, for example, contains a holographic image of the artist dancing, illuminated from the center by a simple candle. The image activates only when the viewer moves around the piece's perimeter, thereby insisting that the viewer "perform" the work.

Other installations are experienced in a much less deliberate way. Bruce Nauman's *Spinning Spheres* and Dennis Oppenheim's *Echo* are both filmed projections that typify the more disruptive or disorienting experience many artists endeavored to create. In both works, all four walls of the gallery are consumed by giant images. In Nauman's instal-

lation, reflective steel spheres spin across the gallery walls; in Oppenheim's, the artist's hand repeatedly smacks the walls, creating a cacophony of sound. Works such as these, and others by Vito Acconci and Robert Morris, combine architectural and psychological elements to create alternately stable and disorienting environments, emphasizing a split in one's perception of "real" and projected space. References to pure cinema recur in many installations, anticipating the current, ubiquitous preoccupation with film among today's contemporary artists. Some demonstrate the first attempts to separate the cinematic image from the conventional single screen, as in Michael Snow's *Two Sides to Every Story*, where two films are projected onto the front and back of a single screen. The viewer must move back and forth between the two in order to decipher the otherwise clear narrative being depicted. Other works use the cinematic image as a surrogate for painting and sculpture. In Paul Sharits's double-screen film installation, *Shutter Interface*, areas of bright pink, yellow, green, blue, violet, and orange flicker on overlapping screens, evoking the meditative abstraction of a color-field painting. In Anthony McCall's *Line Describing a Cone*, the subject is not a projected image but rather the projector's light beam, which is made visible by filling the gallery with theatrical smoke.

Cinematic surrogates:
Sharits's *Shutter Interface*
from 1975 (left) and
McCall's *Line Describing a*
Cone from 1973



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These and other works constitute the largest presentation of reconstructed early film and video installations to date. *Into the Light* reveals, for the first time, the roots of an interactive, cinematic form and demonstrates the continuing power of these early works to transform our understanding of narrative, the body, sculpture, and space.

■ Jeffrey D. Grove, Associate Curator of Contemporary Art



Mastering the Human Form

Battle of the Nudes: Pollaiuolo's Renaissance Masterpiece

August 25–October 27



Later this summer, visitors can compare the museum's first-state impression of Pollaiuolo's influential *Battle of the Nudes* with other related works by the artist and his contemporaries (42.4 x 60.9 cm, Purchase from the J. H. Wade Fund 1967.127).

Renowned as a painter, sculptor, draftsman, and goldsmith, Antonio del Pollaiuolo (1431–1498) was particularly admired for his dynamic and expressive portrayal of the human figure. He carried out a wide range of projects, including monumental papal tombs for Sixtus IV and Innocent VIII in Rome, a series of Hercules paintings (now lost) for the powerful Medici family in Florence, designs for embroidered vestments, and small bronzes. Today, however, only a small number of his works survive, and he is perhaps best known for his magnificent engraving, *Battle of the Nudes*.

Battle of the Nudes belongs to the very inception of the Renaissance portrayal of the blatantly nude adult male, a motif inspired by Classical art sources. Though not scientifically accurate, it is one of the earliest works of Renaissance art to convincingly portray the figure in motion, and suggests how muscles behave under the strain of vigorous activity. Ambitious in subject and scale, the print was widely circulated and is often credited with the dissemination of Italian Renaissance ideals—particularly the modeling of the human form. German artists such as Albrecht Dürer (1471–1528) and Jörg Breu (ca. 1480–1537) are known to have used the engraving as a model for their own compositions. Its impact on other artists' work is evident in their references to the dynamic poses,

anatomical explicitness, and expressive character of Pollaiuolo's figures. This has left little doubt that a considerable part of Pollaiuolo's intention was to demonstrate his capacities as a master draftsman of the figure, while exploring the potential of the new printmaking medium—a medium well suited to his skills as a metalworker and goldsmith.

The print's enigmatic subject, with its vague allusions to classical antiquity and gladiatorial combat, has long been debated. No one has convincingly pinned down a literary source, and the lack of differentiation between heroes and villains suggests that Pollaiuolo did not intend to portray a specific historical or mythological battle. Recently scholars have suggested that Pollaiuolo's imagery may serve as an imaginative allegory aligned with poetic rather than historical ideas. The barbaric character of the figures—their animated poses, grimacing expressions, and bold nakedness—might be read as viciousness rather than heroic effort, and may allude to man's unbridled passions or to moral corruption manifest in the human form. Rather than pointing to a precise reference, a broader interpretation of the image as an imaginative coded moral or didactic allegory, inscrutable to us but obvious to an educated contemporary viewer, seems most plausible. Pollaiuolo's clever combination of artistic demonstration and intellectual complexity would have appealed equally to artists and patrons.

This work is generally considered the first major artistic achievement in the history of Italian Renaissance engraving. Pollaiuolo developed an unusually refined technique that simulates the zigzag strokes often found in pen and ink drawings (a considerable advancement over the rudimentary parallel shading and cross-hatching in earlier prints), which he used to great effect in the modeling of the muscular bodies. The Cleveland Museum of Art's *Battle of the Nudes* is the only existing impression of the engraving's first state. Long regarded as the exemplary early impression, it was printed before the plate supposedly was "re-engraved" by another hand due to wear; all other known impressions are second states, printed from the reworked plate. The silvery, harmonious, drawing-like delicacy of Cleveland's first state, generally associated with the light, grayish tonalities of fine early Italian engravings, appears to give way to stronger black and white contrasts in second-state impressions.

For the first time, multiple impressions of the engraving will be displayed together for side-by-side comparison. Recent research has shed new light on our understanding of the changes between



The sculptor of this anonymous Italian terracotta relief from the late 15th or early 16th century clearly drew inspiration from Pollaiuolo's engraving (42 x 54.2 x 4.6 cm, Victoria and Albert Museum, London).



The German artist Jörg Breu adapted Pollaiuolo's composition of battling nudes in this pen and ink study for a wall painting (ca. 1515/16?, 22.1 x 30.6 cm, Staatliche Museen zu Berlin,

Kupferstichkabinett). Note the blank rectangles across the middle and in the lower corners, indicating the placement of windows or other architectural elements.

the first and second states and what agents have contributed to the apparent differences. The discovery of variant inks and the possibility of Pollaiuolo's own modifications of the image in the second state (rather than the re-engraving of weakened lines by someone else) suggest aesthetic choices and accepted differences between impressions that must alter our previous methods of evaluation of Pollaiuolo's engraving, and possibly of other early Italian engravings as well. These observations expand our conception of what constitutes a "good" impression of an early Italian engraving, beyond the superb qualities of the Cleveland impression.

This exhibition of prints, drawings, sculpture, and a painting by Pollaiuolo, along with works by his contemporaries, explores issues of print connoisseurship, the stylistic and historical framework in which the engraving was conceived, and its influence on Renaissance artists' understanding of the human figure. Pollaiuolo's inventive composition and skilled execution make *Battle of the Nudes* a seminal work in the long tradition of the human figure in Western art.

■ Shelley R. Langdale

Object in Focus

July 15–September 15



A Korean Lacquerware Box

Among the categories of Far Eastern objects familiar to a Western audience, lacquerware occupies a rather distant position. Enthusiasm marked its initial appearance in 17th-century Europe as a curious but attractive cultural artifact. Unlike their more familiar ceramic counterparts, lacquered objects were quite rare, nevertheless serving as practical as well as pleasing containers that could be used in any number of ways—if only because their original functions were so little understood.

With the advent of serious trade between East Asia and Europe, durable and attractive lacquerwork for furniture panels and other interior surfaces created demand among sophisticated European households. By the latter 19th century the taste for “things Oriental” was fashionable in dress, architecture, interior design, and art collecting. Studios in Japan busily tried to fill orders for European merchants whose clients had seen lacquerwares in the homes of friends, at international expositions in Vienna (1873), Philadelphia (1876), and Paris (1900), or in popular magazine articles.

Japan and China became most closely identified in the West with lacquerware as both a com-

modity and an art form. Korea, the source of the museum’s rectangular box, was less recognized as an important center of lacquerware production, as it had been since the Three Kingdoms period (37 BC–AD 668). During that time, lacquer extracted from cultivated tracts of lacquer-producing trees (*Rhus verniciflua*) by special government workers was used primarily for decorating funerary objects accompanying the burial of an official or member of the social elite. Later, in the Unified Silla era (668–935), lacquered objects became daily utensils at the palace in the capital, Gyeongju, and in other important households throughout the country.

Unfortunately, relatively few Korean lacquerwares made before the 17th century have survived. Of these the largest number are in collections in Japan, where Korean lacquer has long been treasured. Eighteenth- and 19th-century lacquerwares, however, have enjoyed a more felicitous historical fate, thanks in large part to Korea’s vigorous defense of its borders from incursions by China and Japan during those centuries, until its annexation by Japan in the modern era (1910–45).

Consequently, demand for this later Korean lacquerware was largely domestic, though its pro-





Because of its rarity and time-honored association with the precious objects of gold, silver, and bronze also traditionally favored by royalty, the production of lacquer and its application to other materials was regulated by the Korean government into the 19th century, when this Scroll Box with Dragon and Phoenix Design likely was made (lacquered wood with mother-of-pearl and twisted brass, 11.5 x 11.7 x 87 cm, Severance and Greta Millikin Collection 1990.15).

duction relative to that of China and Japan was quite modest. Korea's royal court and aristocracy of the Joseon period (1392–1910) particularly favored inlaid mother-of-pearl lacquer, rather than painted or plain ware. In the 19th century, when the museum's box likely was fabricated, the inlaid designs tended toward bold, declarative forms. To help achieve such visual effects, lacquer craftsmen utilized pieces of shell (*nacre*) that were considerably larger than those used earlier. This is particularly evident in the box cover's central panel, where a dragon and phoenix face each other amidst clouds.

The design is centrally composed, emanating outward from the flaming pearl surrounded by linear cloud patterns rendered in twisted brass or copper wires embedded, like the nacre, into the brown lacquer. But the pictorial composition slides over the cover's rounded edges, down onto the lateral flanks of the box body. Here also, tightly turned wire that simulates braiding provides a defining compositional motif, separating the pictorial panel from the glistening mother-of-pearl panels covering the rest of the box cover and body (except for the foot, or bottom).

This same material and technique, unique to East Asian lacquer art, provides linear structural identity to the dragon's body and the phoenix's spreading feather clusters. Note the lacquer artist's

efforts in varying wire texture, linearity, and twist density to achieve pictorial and decorative variety. Similar attentiveness has been given to the size, orientation, iridescence, and crackalure surface pattern of each mother-of-pearl inlay in relation to its immediate neighbors as well as to its more general placement within the composition. Such craftsmanship is exceptional, as is the imagery, which up to now is unknown among Joseon lacquerware—though it does appear in blue-and-white porcelains of the era that were fired in specially sanctioned government kilns used expressly for the production of court utensils. This extraordinary box likely shared a similar legacy.

■ Michael R. Cunningham, Curator of Japanese and Korean Art

A Korean Lacquerware Box



January is one of the rare works from Grant Wood's late period (oil on masonite, Purchase from the J. H. Wade Fund 2002.2).



Grant Wood's *January*

Along with Thomas Hart Benton and John Stuart Curry, Grant Wood is one of the three major figures of the Regionalist movement, which dominated American art of the 1930s. Wood was born and pursued his early career in Cedar Rapids, Iowa. His early work was in an American Impressionist style, but in 1928, during a trip to Munich to supervise the creation of a stained glass window, he discovered the work of the Flemish primitives and conceived the notion of picturing American life in a similar style. One of his first ventures in this style, *American Gothic*, was reproduced in newspapers across the country after it won a prize at the Art Institute of Chicago in 1930. On the basis of that painting, Wood achieved national fame almost overnight—without going through any of the usual steps of building an artistic reputation, such as establishing connections with an art dealer or holding a show of his work in New York.

Wood's later work is incredibly rare. After the success of *American Gothic*, he produced only one or two paintings a year, and he died in 1942, hardly more than a decade after formulating his mature style. *January*, which Wood sold to the noted Hollywood film director King Vidor, was one of his very last works. Completed about a year before Wood's death from liver cancer, it was one of only six paintings by the artist reproduced in the first biography of him, by Darrell Garwood. It has been reproduced and discussed in all subsequent major biographies of Wood, as well as in recent critical assessments by Donald Kuspit and Peter Schjedaahl. Though dated 1940 at the lower left,

according to an inscription on the back the painting actually was completed on January 28, 1941. Thus, the title *January* has a double meaning, alluding to both the subject of the painting and the time when it was made.

The abundant midwestern landscape is a common theme in Regionalist painting. Wood treated this theme in paintings such as *Fall Ploughing* (1931) and *Spring Turning* (1936), and Benton dealt with it in his most famous painting, *Persephone* (1939). *January* represents a surprising inversion.

In *January*, snow-laden shocks of corn recede into the distance like a line of armored soldiers in a white, otherwise featureless, snowy landscape. In the foreground the tracks of a small rabbit zigzag through the snow and enter an opening in a corn-shock. Painted at a time when Wood and his work were under attack at the University of Iowa, the painting explores archetypal themes of shelter and oblivion. From a technical standpoint, the painting is masterful. The irregular patterns of frozen snow and icicles hanging from the shocks are beautifully rendered. Close examination reveals that the snow is not simply white, but a mix of different colors.

■ Henry Adams, Curator of American Art



Parade the Circle Celebration

Parade at noon

Saturday, June 8, 11:00–4:00.

The parade theme is *Salmagundi*, a heterogeneous mixture, artfully arranged and highly seasoned. Cleveland's favorite community arts event includes Circle Village festivities (entertainment and hands-on activities organized by University Circle institutions) on Wade Oval. This free event is presented annually by the museum and University Circle Incorporated. Parade the Circle Celebration is sponsored by Metropolitan Bank & Trust with generous support from the George Gund Foundation. Additional support comes from the Ohio Arts Council and the Cleveland Coca-



Cola Bottling Company, the City of Cleveland, Mayor Jane L. Campbell, and Cleveland City Council members Patricia J. Britt (Ward 6), Sabra Pierce Scott (Ward 8), and Kevin Conwell (Ward 9). Promotional support is provided by *The Plain Dealer*, 89.7 WKSU, and Mix 106.5.

Participate in the parade for \$3 per person. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed in the parade. Register by Tuesday, June 4, for parade buttons and parking privileges. Questions? Call 216-707-2483.

Volunteers

Interested volunteers are still needed for crunch week and parade day. Please call the volunteer initiatives office at 216-707-2593.

Basic Parade Workshops

Drop-in workshops (under way since April 26) are Saturday, June 1, 1:30–4:30, and Sunday, June 2, 1:30–4:30. A workshop pass (\$25/individual, \$60/family for up to four people, \$12 each additional person) covers all basic workshops. Workshops are open to all ages; children under 15 must register with someone older. Group rates and scholarship assistance are available. Registration fees include parade entry.





Summer Evenings: Better than Ever

The popular tradition of fun-filled Wednesday and Friday evenings returns during the months of June, July, and August. See the calendar pages at the back of this magazine for the day-by-day schedule.

Many favorite jazz and blues bands are back to perform their music in the outdoor courtyard between 6:00 and 9:00, weather permitting, of course. A museum highlights tour leaves from the information desk at 6:00 every Wednesday, and hands-on family art workshops run from 6:00 to 8:00 on Wednesdays between June 12 and August 28.

The Carnevale series of world music and dance brings a stellar lineup of musicians in its sophomore year. Classical offerings tap into the region's deep talent resources to present a series of engaging concerts. And the film program's lucky number this year is 7. That is, every one of the 27 films on the schedule has that number in its title—and it adds up to a very strong series.

As always, there is fine casual dining outside in the courtyard or in the café. Heck's Catering provides grilled specialties, sandwiches, snacks, drinks, and desserts outside, and its usual array of appetizing offerings inside.

And don't forget art! Visit the museum collection galleries and check out the summer menu of special exhibitions, especially the vibrant show *Blanche Lazzell and the Color Woodcut* and the revolutionary *Into the Light*.

Courtyard Music

Live music in the outdoor sculpture courtyard, 6:00–9:00 (weather permitting).

The John Richmond Swingtet

... plays the music of Benny Goodman (jazz)
Wednesday, June 5

The Skip Gibson Quartet (jazz)

Friday, June 7

DBC (jazzy, soulful world funk)

Wednesday, June 12

The Susan Hesse Quartet (jazz)

Friday, June 14

The Jesse Dandy Jazz

Ensemble (dandy jazz)

Wednesday, June 19

The Greg Bandy Quartet (jazz)

Friday, June 21

Mr. Downchild and the House Rockers (blues)

Wednesday, June 26

The Ed Michaels Quartet (jazz)

Friday, June 28

The Paradise Jazz Band

(New Orleans jazz)

Wednesday, July 3

Blues DeVille (blues)

Friday, July 5

The Bob Buschow Octet (jazz)

Wednesday, July 10

The Mike Petrone Quartet (jazz)

Friday, July 12

Blue Lunch (jump blues/swing)

Wednesday, July 17

The Cliff Habian Quartet (jazz)

Friday, July 19

The Eddie Baccus Quartet (jazz)

Wednesday, July 24

The New Harp Experience (jazz)

Friday, July 26

The Eric Gould Quartet (jazz)

Wednesday, July 31

The Mike Petrone Quartet (jazz)

Friday, August 2

The Eddie Baccus Quartet (jazz)

Wednesday, August 7

The KingBees (blues)

Friday, August 9

The Trisha O'Brien Quintet (jazz)

Wednesday, August 14

The Afro-Rican Ensemble (jazz)

Friday, August 16

Mr. Downchild and the House Rockers (blues)

Wednesday, August 21

Ernie Krivda and the Swingtown Sextet (jazz)

Friday, August 23

Charged Particles (jazz fusion)

Wednesday, August 28

The Mercurys (jump blues/rock)

Friday, August 30

Summer Evenings
sponsored by
SBC/Ameritech
and The WAVE
107.3



A Summer Evenings sampler: Tango musician Raul Jarena, The Seven-Year Itch, and Karel Paukert and Janina Ceaser. See the calendar pages at the back of the magazine for the day-by-day schedule.



Musical Arts

Kathleen Chastain, flute with Laurent Boukobza, piano

Wednesday, June 5, 7:30.

One of the most active flute soloists performing today, Chastain studied in Paris with Jean-Pierre Rampal and in the U.S. with Michel Debost. A longtime professor at the Paris Conservatory, she has returned to the U.S. and teaches at the Oberlin and Baldwin-Wallace conservatories. She is joined by the equally talented French pianist Laurent Boukobza in works by Bartók (*Suite Paysanne Hongroise*), Prokofiev (*Sonata*, Op. 94, in D major), Messiaen (*La merle noir*), and Copland (*Duo for Flute and Piano*).



Miró Quartet

Karel Paukert and Janina Ceaser, harpsichord

Wednesday, June 12, 7:30.

The medieval ambiance and resonant acoustics of the interior garden court lend concerts a mystical quality and attract large audiences. Come early to hear duo harpsichord works by Handel, Louis-Armand, Couperin, Pinkham, and others.



Kenneth Bé, lute

Karel Paukert, organ and Jack Sutte, trumpet

Wednesday, June 19, 7:30.

Hear all 4,000-plus pipes of the McMyler Organ as the curator of musical arts offers a perfect summer program of works by "Blazing Trumpet" member C. O. Eben, Neruda, Mozart, and J. S. Bach.



Kathleen Chastain

Italian Lute Music from the Age of Michelangelo

Wednesday, June 26, 6:30.

Kenneth Bé, Renaissance lute, in the interior garden court.

Splendid Varietie: Three Centuries of Lute Music

Wednesday, July 10, 7:30.

The Lute Society of America's annual convention culminates in this all-star concert of music spanning the 16th to 18th centuries and featuring some of the world's most renowned artists. Performers include Nigel North, Robert Barto, Ronn McFarlane, the Venere Lute Quartet, and others. \$15; CMA, Musart members, and seniors \$10; students \$5.



Cleveland Chamber Collective

Wednesday, July 17, 7:30.

Under the direction of composer/pianist Nicholas Underhill, this acclaimed chamber ensemble features members of the Cleveland Orchestra in works by Underhill (*Septet*), Donald Sloan, Gary Philo, Amy Reich, and Michael Viens.

The Cavani String Quartet with Philip Setzer, viola

Wednesday, July 24, 7:30.

The four ladies of the Cavani Quartet (Annie Fullard and Mari Sato, violin; Kirsten Docter, viola; Merry Peckham, cello) return to Gartner Auditorium with the noted violinist of the Emerson String Quartet, Philip Setzer, for a performance of Brahms's beloved G major *Viola Quintet*. They round out the program with works by Schubert and Turina (*La oración del Torero*). \$15; CMA, Musart members, and seniors \$10; students \$5.



Right: Cavani Quartet
Center: Lyric Opera Cleveland

Kent/Blossom 35th Anniversary Gala Concert

Wednesday, July 31, 7:30.

The Kent/Blossom Chamber Orchestra (Steven Smith, conductor) welcomes special Blossom alumni and faculty guests, including the Miró String Quartet with violinist Herbert Greenberg. Cleveland Orchestra members and their students from the Kent/Blossom Music Festival celebrate the 35th anniversary of the founding of Kent/Blossom Music with works by Elgar (*Introduction and Allegro for Strings*, Op. 47), Zaretsky (*Blossom Fanfare*, world premiere), and Schubert (*Symphony No. 6 in C Major*). \$15; CMA, Musart members, and seniors \$10; students \$5.

Music from Encore

Thursday, August 1, 3:00.

Students from the Encore School for Strings present string quartets of Mendelssohn.

Lyric Opera Cleveland Artist Apprentice Showcase

Wednesday, August 7, 7:30.

Nine artist apprentices offer a myriad of scenes from opera and musical theater. Hear future stars before they arrive at the Metropolitan Opera and experience the voices of tomorrow today. Tickets can be purchased at the door; advance tickets are available from Lyric Opera directly by calling 216-685-5982.

French Lute Music from the Age of Splendor

Wednesday, August 21, 6:30.

Kenneth Bé, Baroque lute, in the interior garden court.

Karel Paukert, organ with Lenora Anop, violin; Nicole Divall, viola; and Steven Witsler, trombone

Wednesday, August 28, 7:30.

The annual end-of-the-summer concert features music by Piston, J. S. Bach, Jirak, and others.



Carnevale World Music and Dance Series

Masters of Persian Music: Hossein Alizadeh

Friday, June 7, 7:30.

Persian music is an engrossing aural experience, even to the uninitiated. Ustâd (master) Hossein Alizadeh, one of the greatest living instrumentalists of Persian classical music, has appeared on numerous Western radio programs and has performed extensively throughout Europe, North America, and Asia. He is joined in his Cleveland debut by percussion virtuoso Majid Khalaj. \$15 and \$12, CMA members \$12 and \$10. "A brilliant composer and performer." —*The Los Angeles Times*

Compañía María Pagés: Flamenco Republic

Friday, June 14, 7:30.

María Pagés, the recipient of the National Choreography award, Spain's highest dance honor, is one of the leading innovators in the art of flamenco. Her 12-member ensemble has toured Europe and the U.S. to sold-out houses. *Flamenco Republic* is inspired by her hometown of Seville. Cleveland debut. \$26 and \$23, CMA members \$23 and \$21. "Whether in a dazzling, traditional solo in blazing red dress or cast in sharp silhouette behind a scrim, she is riveting." —*The Boston Globe*

The Tango Bar

Friday, June 28, 7:30.

In this spectacular Cleveland debut, tango maestro Raul Jarena and his sextet join vocalists Washington Galli and Marga Mitchell along with an ensemble of four dancers for an evening of dance and music from the golden era of tango. \$26 and \$23, CMA members \$23 and \$21. "Like a volcano on the verge of erupting, they electrified the performance and kept listeners on the edge of their seats." —*The Plain Dealer*

Mísia: The Passion Songs of Portugal

Friday, July 12, 7:30.

Acclaimed throughout Europe for her heart-throbbing renditions of the Portuguese passion songs, *fado*, Mísia possesses a voice that is sensuous and elegant in one line, forceful and tearful in the next. \$20 and \$18, CMA members \$18 and \$16. "One of the most remarkable singers in Europe today." —*The Chicago Tribune*

Dervish: Music of Ireland

Friday, July 19, 7:30.

This premiere Irish band does it all, from high-energy tunes played with intuitive fluidity to beautifully measured songs, all drawn together by the haunting voice of Catherine Jordan. \$20 and \$18, CMA members \$18 and \$16. "A brilliant and uncluttered testimonial to music imagination and talent." —*The Irish Times*

The Klezmatics

Friday, August 16, 7:30.

In the past 15 years, the vital and joyful Klezmatics have thrilled audiences worldwide and reached millions of television viewers on *Great Performances*, *Late Night with David Letterman*, and the BBC's *Rhythms of the World*. Their klezmer, the uplifting and joyous music of Eastern European Jews, exhibits diverse influences including German cabaret music, Balkan dance bands, and American Dixieland. \$20 and \$18, CMA members \$18 and \$16. "Irresistible. Their spontaneity makes each song sparkle. They revitalize the old standards with true passion and abandon." —*The Washington Post*

Lila Downs

Friday, August 23, 7:30.

Born in Oaxaca, Mexico, to a Mixtec mother and an American father, Lila Downs grew up between the two worlds. Her sophisticated art features arrangements rich in texture, blending elements of *ranchera*, *bolero*, and contemporary American music into shimmering sounds. Cleveland debut. \$20 and \$18, CMA members \$18 and \$16. "One of the most spellbinding voices to grace the world music scene." —*Billboard Magazine*

Monica Salmaso

Friday, August 30, 7:30.

Voted the finest vocalist of the year by the Association of Art Critics of Sao Paulo, the mezzo-soprano's repertory draws on her award-winning albums: traditional Brazilian songs alongside selections from leading Brazilian songwriters, including Chico Buarque. Cleveland debut. \$15 and \$12, CMA members \$12 and \$10. "A gorgeous voice: quietly lustrous and sustained. The songs glow from within, turning cultural memory into personal reveries. Held the audience rapt." —*The New York Times*



Dervish

For event tickets, visit or call the Ticket Center, 216-421-7350 or 1-888-CMA-0033.



Lila Downs

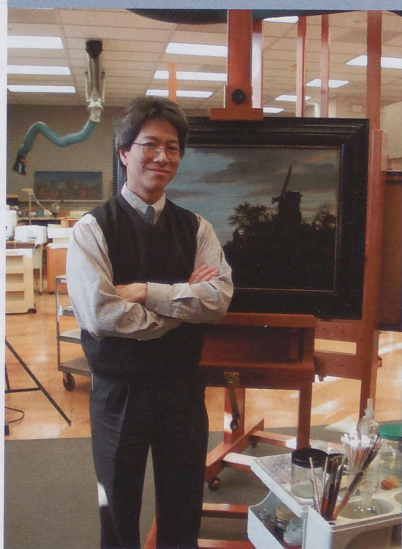


Flamenco
Republic



Staff Talks and Lectures

Conservation: Two gallery talks by Kenneth Bé, the museum's associate conservator of paintings, take a close look at how works are created and cared for. Free tickets required. Limit 20; call the Ticket Center at 216-421-7350.



Kenneth Bé re-stored this Dutch landscape by Jacob van Ruisdael, removing cloudy, yellowed varnish to reveal subtleties of tone and surface texture that had not been visible for decades.

Ghost Stories: Pentimenti, or Hidden Artistic Changes in Paintings in the Museum's Collection

Wednesday, July 17, 6:30.

Appreciating the Surfaces of Paintings

Wednesday, July 24, 6:30.

Medieval Manuscripts:

Associate Curator of Medieval Art Stephen Fliegel presents two lectures in August.

Manuscript Illumination in Medieval Life and Art

Wednesday, August 7, 6:30.

Treasures of Tuscan Illumination at the Cleveland Museum of Art

Wednesday, August 14, 6:30.

Highlights Tours

1:30 daily, Saturdays and Sundays at 3:00, and Wednesday evenings at 6:00. Meet in the main lobby. The 1:30 talk on the first Sunday of each month is sign-language interpreted. During the summer, all regular talks are general museum highlights tours.

AIA Lecture Videos

Wednesdays at 5:00, lecture hall

Archaeology through a Photographer's Eye

Wednesdays, June 5 and July 24, 5:00.

Heather Alexander, independent photographer-archaeologist.

The "New" Ancient Southwest
Wednesdays, June 12 and July 31, 5:00.

Stephen H. Lekson, University Museum, University of Colorado.

The Mystery of the Macedonian Royal Tombs

Wednesdays, June 19 and August 7, 5:00.

Eugene N. Borza, Pennsylvania State University.

Current Archaeology in Turkey

Wednesdays, June 26 and August 14, 5:00.

Timothy Matney, University of Akron.

Current Archaeology in Cleveland

Wednesdays, July 3 and August 21, 5:00.

Al Lee, Cuyahoga Community College.

Some Went Down to the Sea in Ships: Mediterranean Seafaring in the Bronze Age (3000-1200 BC).

Wednesdays, July 10 and August 28, 5:00.

Shelly Wachsmann, Institute of Nautical Archaeology at Texas A&M University.

Greek Military History

Wednesday, July 17, 5:00.

Robert Gaebel, University of Akron.

Gallery Talks

Free talks designed for parents whose children are in museum art classes, Tuesdays at 10:30.

Going Dutch: 17th-Century Dutch Painting

Tuesday, June 25, 10:30. Saundy Stemen.

Figurative Sculpture

Tuesday, July 2, 10:30. Seema Rao.

On the River:

Hudson River School

Tuesday, July 9, 10:30. Saundy Stemen.

Tibetan Art

Tuesday, July 16, 10:30. Seema Rao.

The British Are Coming: 18th-Century British Art

Tuesday, July 23, 10:30. Saundy Stemen.



Theater Arts Camp participants wind up their two weeks with a public performance.

Mandala Camp

Tibetan Sand Mandala Painting: An Intensive Workshop

Tuesday, June 18–Sunday, June 23,
9:30–4:00.

The venerable Tenzin Yignyen of Namgyal Monastery in India leads a six-day intensive workshop on the creation of a traditional Tibetan Buddhist sand mandala. Limit 12. \$170, CMA members \$140; fee includes materials.

Theater Arts Camp

The seventh annual two-week Theater Arts Camp is open to children 8–14 with or without disabilities. Working at the museum and at the Dancing Wheels dance studio, participants develop an original play and produce all the costumes, scenery, and music based on works of art in the museum—then perform it in Gartner Auditorium. Classes are under the direction of Sabatino Verlezza and Barbara Allegra Verlezza. The camp runs 10:00–1:00 weekdays, July 22–August 3. The free public performance is on Saturday, August 3 at 1:00 (with Dancing Wheels). Workshop participation fee is \$220 (\$10 discount for museum members; some financial assistance is available). Advance registration required. Call 216–432–0306.

In collaboration with Professional Flair/Dancing Wheels, National Endowment for the Arts, Ohio Arts Council, Met Life, and Invacare Corp.

Circle Sampler Camp

A week-long, all-day sampling of ten University Circle institutions, including our own, Monday through Friday, 9:00–5:00. Choose from four sessions: either the week of June 17

or 24 for grades 1–3 or July 15 or 22 for grades 4–6. Call the Cleveland Museum of Natural History at 216–231–4600 ext. 214 for fees and more information.

PERSONAL FAVORITE

Objects conservator Patricia Griffin has a couple of reasons to like the museum's Egyptian *Mit Rahina Ware Vessel*. "For one, it's really beautiful and it's got this frieze of elegantly articulated griffins running around it," she says, "and that's significant since my name is Griffin. But the other reason is because of my understanding of the technology that was used to make it. Faience could be made with ground sand or, more commonly in fine works like this, powdered quartz or flint mixed with lime and water. When the piece is fired, all the ingredients combine to form a glass that binds the silica together."

Up to that point, the process is extremely delicate work. "If you can imagine it, making an object out of faience is like building a sandcastle: if the mixture is too wet, it doesn't hold its shape; too dry, and it crumbles. Once formed, the piece



is air-dried and then fired. There's a misconception that late-period works weren't so refined, but I have seen a lot of examples of this kind of faience, and never one so fine as this. It's made of six very thin molded pieces joined together; the surface was refined after that. There's a yellow underglaze and then a translucent blue on top, with blue color added in the flat areas. These materials tend to cloud with age, so it's nowhere near as bright as it once was. It must have been the most extraordinary thing.

"Plus, it's got griffins."

Conservator Pat Griffin holds an X-radiograph image showing the structure of the Mit Rahina Ware Vessel (polychrome faience, h. 9.4 cm, Ptolemaic period, 3rd to 2nd century BC, Purchase from the J. H. Wade Fund 1989.31). On view in gallery 204.



Programs for *Blanche Lazzell and the Color Woodcut*

From Paris to Provincetown: Blanche Lazzell and the Color Woodcut

Wednesday, June 5, 7:00.

Barbara Stern Shapiro, Curator of Special Projects, Boston Museum of Fine Arts, and curator of the exhibition.

Gallery Talks on the Exhibition

Wednesdays, June 19, 26, July 10 at 6:30 and Fridays, June 14, July 12, 19 at 6:30.

Pat Ashton, Saundy Stemen, and Kate Hoffmeyer.

Woodcut Demonstration

Friday, June 21, 5:30–8:00 and Saturday, June 22, 2:00–4:00.

Woodblock Printmaking in the Style of Blanche Lazzell. Ruth Hogan, woodcut artist.



Into the Light Programs

Members Party (tickets required)
Saturday, June 29, 7:00–10:00.

Members Preview Days
Friday, June 28, 5:00–9:00.
Saturday, June 29, 10:00–5:00.
Present your membership card.

Dance Performance
Friday, August 23, 6:30.
Simone Forti in Performance
Los Angeles artist Simone Forti and students perform vintage 1960s pieces, *Huddle* and *Scramble*, and two new solos in the garden court.

Into the Light After Dark
Friday, August 23, 10:00–1:00.
\$5 cover. The Young Friends present a multimedia experience for you kids who like to stay up late.

Exhibition and Music Inside
See the show and hear the Ernie Krivda Swingtown Sextet.

Movies and Music Outside
Five pre-1930 avant-garde silent films with live musical accompaniment in the outdoor courtyard. Jazz guitarist Larry Marotta leads a trio accompanying four shorts: *A Trip to the Moon*, *Ballet Mechanique*, *The Life and Death of a Hollywood Extra*, and *The Andalusian Dog*. Then the Pointless Orchestra plays along with Buster Keaton's *Sherlock, Jr.*

Into the Light Conference
Saturday, August 24, 1:00–4:30.
Free to the public.

Anne Rorimer, independent scholar and art historian, moderator.
Chrissie Iles, Whitney Museum of American Art, curator of the exhibition.

Joan Jonas, artist, New York City.
Simone Forti, artist, Los Angeles.
Dan Graham, artist, New York City.
Dennis Oppenheim, artist, New York City.

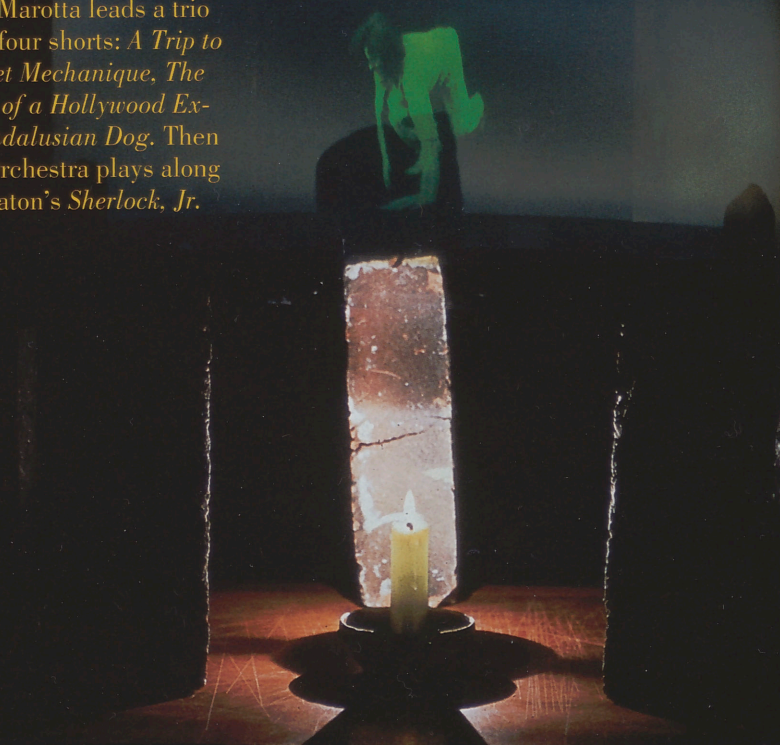
Exhibition Dialogues
Wednesdays, July 10 and August 21, 7:00. Seema Rao.

Wednesday, July 7, 7:00. Kate Hoffmeyer.
Tour the exhibition on your own, then meet in the north lobby at 7:00 for a dialogue in the recital hall.

On View at the Cleveland Center for Contemporary Art:
Iñigo Manglano-Ovalle
June 21–August 18.

The Cleveland Center for Contemporary Art presents a video installation of works by Chicago-based artist Iñigo Manglano-Ovalle, a recent recipient of the MacArthur Foundation “genius grant.” The show exemplifies how video has evolved from its experimental origins. Call 216–421–8671.

Installation by
Simone Forti, who
will perform at the
museum on
Friday evening,
August 23, and
then participate in
a conference the
following day.





FILM

27/7

The Magnificent "7"

By sheer coincidence (or is it!?!), some of the best movies ever made have the number "7" in their titles. This 27-film salute to cinema (the "seventh art") encompasses seven countries, nine decades, and assorted genres. Each program \$6, CMA members \$4, and (when appropriate) kids 12 and under \$4.

Cleo from 5 to 7

Wednesday, June 5, 7:30.

(France/Italy, 1961, b&w/color, subtitles, 35mm, 90 min.) directed by Agnès Varda. French New Wave classic about the two hours during which a nightclub singer awaits a cancer diagnosis. Cameos by Jean-Luc Godard and Anna Karina.

The Seventh Cross

Friday, June 7, 7:30.

(USA, 1944, b&w, 16mm, 110 min.) directed by Fred Zinnemann, with Spencer Tracy, Hume Cronyn, and Jessica Tandy. Seven men escape from a Nazi concentration camp and head for the Dutch border—with the Gestapo in hot pursuit.

Se7en

Wednesday, June 12, 7:30.

(USA, 1995, color, 35mm, 127 min.) directed by David Fincher, with Brad Pitt, Morgan Freeman, Kevin Spacey, and Gwyneth Paltrow. Stylish thriller in which two detectives (a rookie and a near-retiree) try to solve a string of grisly murders. Scope print. Adults only.

Seven Days to Noon

Friday, June 14, 7:30.

(Britain, 1950, b&w, 16mm, 93 min.) directed by John Boulting, with Barry Jones. Nail-biter about a scientist who threatens to detonate a bomb in London unless the government rids itself of nuclear weapons.

The 7th Voyage of Sinbad

Wednesday, June 19, 7:30.

(USA, 1958, color, 35mm, 87 min.) directed by Nathan Juran, with Kerwin Mathews. Sinbad battles



stop-motion monsters in this fantasy with effects by Ray Harryhausen and music by Bernard Herrmann.

Seven Brides for Seven Brothers

Friday, June 21, 7:30.

(USA, 1954, color, 35mm, 103 min.) directed by Stanley Donen, with Howard Keel, Jane Powell, and Russ Tamblyn. An Oregon frontiersman aims to marry and his six brothers follow suit, all singing and dancing. Choreography by Michael Kidd. Scope print.

The Magnificent Seven

Wednesday, June 26, 7:30.

(USA, 1960, color, 35mm, 126 min.) directed by John Sturges, with Yul Brynner, Steve McQueen, James Coburn, and Charles Bronson. Western remake of *The Seven Samurai* (see July 31) in which gun-slingers defend a Mexican town from bandits. New scope print!

The Seventh Victim

Friday, June 28, 7:30.

(USA, 1943, b&w, 35mm, 71 min.) directed by Mark Robson, with Tom Conway and Kim Hunter. Val Lewton produced this stylish chiller about a young woman, her missing sister, and a group of Greenwich Village Satanists. *Print courtesy of the Library of Congress.*

Snow White and the Seven Dwarfs

Wednesday, July 3, 7:30.

(USA, 1937, color, 35mm, 83 min.) directed by David Hand. Disney's first animated feature remains one of the best, with colorful characters and a memorable music score.

Double Feature!

Friday, July 5, 7:30.

Seven Chances

(USA, 1925, color-tinted b&w, silent, 35mm, 56 min.) directed by and starring Buster Keaton.

Seven Years' Bad Luck

(USA, 1921, b&w, silent, 16mm, 60 min.) directed by and starring Max Linder. Two classic silent comedies about hapless bachelors, both accompanied live by pianist David Drazin. In the first, Buster Keaton must get married by 7:00 pm in order to inherit \$7 million. Then Max Linder, the dapper French comedian, has a series of misadventures. Cleveland-born Drazin is the regular film accompanist at the Gene Siskel Film Center in Chicago.

Call Northside 777

Wednesday, July 10, 7:30.

(USA, 1948, b&w, 35mm, 111 min.) directed by Henry Hathaway, with James Stewart, Richard Conte, and Lee J. Cobb. Terrific noir docu-drama in which a newspaper reporter tries to prove the innocence of a long-imprisoned cop killer.

The Seventh Veil

Friday, July 12, 7:30.

(Britain, 1945, b&w, 16mm, 95 min.) directed by Compton Bennett, with James Mason, Ann Todd, and Herbert Lom. A concert pianist with a controlling guardian fears she'll never play again: equal parts Beethoven, Freud, and Svengali. *Screening courtesy of Carlton International Media.*



The Magnificent Seven

Robin and the 7 Hoods

Wednesday, July 17, 7:30.
(USA, 1964, color, 35mm, 123 min.) directed by Gordon Douglas, with Frank Sinatra, Dean Martin, Sammy Davis Jr., and Bing Crosby. The Robin Hood myth is transposed to 1928 Chicago in the Rat Pack's final movie. Songs include "My Kind of Town." Scope print.

The Seven Deadly Sins

Friday, July 19, 7:30.
(France/Italy, 1952, b&w, subtitles, 16mm, 124 min.) directed by Yves Allegret, Roberto Rossellini, Claude Autant-Lara, et al., with Gérard Philipe and Michèle Morgan. Humorous, risqué vignettes by seven directors illustrate each of the seven capital sins, with an eighth thrown in for good measure.

Seven Beauties

Wednesday, July 24, 7:30.
(Italy, 1976, color, subtitles, 16mm, 115 min.) directed by Lina Wertmuller, with Giancarlo Giannini, Fernando Rey, and Shirley Stoler. A small-time crook and Casanova endures the horrors of WWII in this grotesque black comedy, Wertmuller's masterpiece. Adults only.

Seven Years in Tibet

Friday, July 26, 7:30.
(USA/Britain, 1997, color, 35mm, 136 min.) directed by Jean-Jacques Annaud, with Brad Pitt, David Thewlis, and B. D. Wong. An Austrian mountaineer spends WWII in the Himalayas, tutoring the teenage Dalai Lama. From the memoirs of Heinrich Harrer. Scope print.

The Seven Samurai

Wednesday, July 31, 6:00.
(Japan, 1954, b&w, subtitles, 35mm, 208 min.) directed by Akira Kurosawa, with Toshiro Mifune and Takashi Shimura. Unsurpassed action epic about seven masterless samurai in 16th-century Japan who join forces to defend a village from bandits. Original, uncut version.

The Seventh Seal

Friday, August 2, 7:30.
(Sweden, 1957, b&w, subtitles, 35mm, 96 min.) directed by Ingmar Bergman, with Max von Sydow, Gunnar Bjornstrand, and Bibi Andersson. Indelible allegory in which a grim knight plays chess with Death to save a young family.

Madonna of the Seven Moons

Wednesday, August 7, 7:30.
(Britain, 1946, b&w, 16mm, 105 min.) directed by Arthur Crabtree, with Phyllis Calvert and Stewart Granger. Campy melodrama about a woman with confused sexual identity, thanks to a gypsy curse. *Screening courtesy of Carlton International Media.*

The Seven Year Itch

Friday, August 9, 7:30.
(USA, 1955, color, 35mm, 105 min.) directed by Billy Wilder, with Marilyn Monroe, Tom Ewell, and Evelyn Keyes. A married gentleman becomes obsessed with the blonde upstairs. Scope print.

Seven Days in May

Wednesday, August 14, 7:30.
(USA, 1964, b&w, 35mm, 118 min.) directed by John Frankenheimer, with Burt Lancaster, Kirk Douglas, Fredric March, and Ava Gardner. Top-notch political thriller in which the U.S. military plots to overthrow the peacenik President. Script by Rod Serling; from the director of *The Manchurian Candidate*.

7th Heaven

Friday, August 16, 7:30.
(USA, 1927, b&w, silent with music track, 16mm, 119 min.) directed by Frank Borzage, with Janet Gaynor and Charles Farrell. A mistreated Paris waif is rescued by a sewer worker in this classic silent.

Seven Men from Now

Wednesday, August 21, 7:30.
(USA, 1956, color, 35mm, 78 min.) directed by Budd Boetticher, with Randolph Scott, Gail Russell, and Lee Marvin. A former sheriff seeks revenge on robbers who killed his wife. Newly restored by the UCLA Film and Television Archive. *Screening courtesy of Batjac Productions (Michael Wayne).*

Series 7

Friday, August 23, 7:30.
(USA, 2001, color, 35mm, 86 min.) directed by Daniel Minahan, with Brooke Smith. Ghoulishly funny spoof of reality TV in which contestants (including one who's very pregnant) crisscross suburbia trying to kill each other. Adults only.

The 7th Continent

Wednesday, August 28, 7:30.
(Austria, 1989, color, 35mm, subtitles, 111 min.) directed by Michael Haneke. The sterility of modern life is ruthlessly exposed in this chilling account of a desperately bored upper-middle-class Austrian family. From the director of *The Piano Teacher*. Adults only.

Seven Sinners

Friday, August 30, 7:30.
(USA, 1940, b&w, 16mm, 87 min.) directed by Tay Garnett, with John Wayne, Marlene Dietrich, and Albert Dekker. Sultry action-romance in which a U.S. Navy lieutenant stationed in Southeast Asia falls for a notorious nightclub singer.



Snow White and the Seven Dwarfs

For event tickets, visit or call the Ticket Center, 216-421-7350 or 1-888-CMA-0033.



Family Workshops

All family workshops are free, hands-on, and designed for the entire family.

Wonderful Summer Wednesdays

Wednesdays, 6:00–8:00, June 12–August 28.

Summer Breeze: June 12–July 17.

Come celebrate the season by creating objects that float and fly!

Picture Picnic: July 24–August 14.

A variety of objects provide a visual feast for your family.

Shutter Bugs: August 21 and 28.

Come expose your family to the art of photography and photo collage.

Sunday Fundays

Sunday, June 16.

Storytelling: Maya Folktales.

2:00–3:00.

Workshop: Contemporary Colors.

3:00–4:30. Explore color in the galleries and in your own “found art” collage.

Sunday, July 21.

Storytelling: Tales from Japan.

2:00–3:00.

Workshop: Shadow Shapes.

3:00–4:30. Use shapes and their shadows to build a miniature land of shadows.

Sunday, August 18.

Storytelling: Sumerian Mythology.

2:00–3:00.

Workshop: Let's Face It. 3:00–4:30.

Family faces become a patterned work of art.

Create portraits, masks, drawings, and other imaginative things in museum art classes.

Art and Architecture Class for Families

Art and Architecture Outside

Four Saturdays, August 3–24.

Parent and child age 4–7, 10:00–11:30.

Parent and child age 8–12, 1:30–3:00.

Discover, discuss, draw, and build a multitude of fountains, gardens, and different styles of architectural structures. Sue Kaegen guides observation and offers informal instruction. \$50 for parent or grandparent and child; \$25 for each additional child in family. The class is offered pending sufficient registration; call 216–707–2181.

Storytelling

If These Walls Could Talk storytelling in the galleries, the first Friday of each month. Meet in the lobby.

King Arthur Legends

Friday, June 7, 5:30.

Tales from Russia

Friday, July 5, 5:30.

Chinese Folktales

Friday, August 2, 5:30.

Adult Studios

Printmaking Workshop

Wednesdays, June 19–July 24, 6:00–8:30.

Six sessions explore a variety of printmaking processes, including monoprints, linoleum cuts, and plexiglas etching. Subject matter based on works in the museum collection. Limit 12. \$100; includes partial supplies, tools, ink, and some paper. Call 216–707–2655.

Seasonscapes

Fridays, August 23–October 25, 6:00–8:30.

Susan Gray Bé, Instructor. Paint museum garden views in oil. Learn to balance color, pattern, and contrast while achieving form and perspective. \$140, CMA members \$70; \$60 supplies fee. Limit 12. Call 216–707–2655.

Museum Art Classes

Age-graded classes for kids aged 3–14 take place from the last week of June through July. Open registration continues until June 19.

Classes begin June 25 and class size is limited. Call the Ticket Center at 216–421–7350.



Art Encounters

FOCUS ON ARCHITECTURE

**From Doo-wop to Pop:
Art of the 1950s and 1960s**
Wednesdays, August 7 and 14,
6:30–7:30.

Shannon Masterson. \$30, CMA
members \$20; call the Ticket
Center at 216–421–7350 or
1–888–CMA–0033.

Lighting Ceremony

Thursday, May 30 at dusk, lagoon.
Be among the first to see new lights
shine on the restored 1916 facade.

Art and Management: What Can We Learn from Each Other?

Wednesday, June 12, 6:30,
at Severance Hall.

Peter B. Lewis, chairman of the
Progressive Corporation and
Frank O. Gehry, architect. The
renowned designer of the new
Weatherhead School of Manage-
ment building (and a few other
structures such as the Guggenheim
Bilbao) chats with the art-loving
CEO about creative management
and innovation in design.



Turning Heads: The Architecture of Frank Gehry

Wednesday, July 31, 6:30.
The museum's resident architecture
buff, AV department head Michael
St. Clair, offers a slide lecture.

MUSEUM STORES SUMMER SPECIAL



Flowers of the Four Seasons Scarf

The foliage and flowers of spring, summer, winter, and autumn
abound on this silk chiffon scarf based on a Japanese screen from
the museum's collection. It makes a wonderful accessory for any
season.

Regularly \$54, members special: \$40.

To see more CMA products at your leisure, please visit our online
store at www.clevelandart.org/store

Coming in the Fall

Art Encounter Series

All classes \$75, CMA members \$50;
call the Ticket Center at 216–421–
7350 or 1–888–CMA–0033. Exact
dates and times to be arranged; a
third class will be offered.

Archaeology of Ancient China

Marjorie Williams, Division
Director, Education and Public
Programs.

The World of Greek Art

Barbara Kathman, Assistant
Director, Docent Program.

CWRU Audits

Museum members may audit CWRU
art history courses for \$75 per class.
Make your reservation through the
Ticket Center.

ARTH 270

American Art and Culture

Tuesday and Thursday 1:15–2:30,
starting August 27. Henry Adams.

ARTH 332/432

Art and Archaeology of Ancient Italy

Monday, Wednesday, Friday 1:30–
2:20, starting August 26. Jennifer
Neils.

ARTH 340/440

Issues in Non-Western Art

Tuesday–Thursday 10:00–11:15,
starting August 27. Constantine
Petridis.

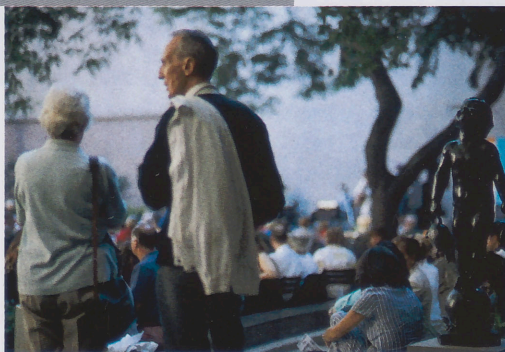


See the Light

Save these dates for *Into the Light* events! The party for Circles members is June 27 from 6:30 to 9:00. On Saturday, June 29, all other members will enjoy their opening-night event from 7:00 to 10:00. An invitation was mailed in late May for both parties.

On June 28 from 5:00 to 9:00 and June 29 from 10:00 to 5:00 members can enjoy a sneak peek at the exhibition before it opens to the public on June 30. Remember to bring your membership card when picking up your complimentary tickets at the Ticket Center.

MEMBERS MEMORIES



Rita Herzog responded to our request for members' memories of past experiences at the museum with this poem, which she composed 20 years ago.

Turtle Baby

I am Turtle Baby!
I am here in this moment.
I am naked.
I give my body to the sun and the wind and the sea and the earth.
I lift up my head
And delight in the warmth and the life-givingness of the sun.
The turtles dangling from my clenched hands
Wriggle and squirm
And I laugh with joy
Because they are alive and I am alive.
I stand, solid and strong
On the round earth
In balance and harmony.
And my toe,
Oh, my lovely big toe,
Says, "Look at me!
Look at the life in me!"
And way down deep,
More turtles are hatching.

Rita Herzog,
Cleveland Heights
Member since 1986

From the Young Friends President

People often ask, "What do the Young Friends do?" My standard reply? "We're an affiliate group for museum members in their 20s, 30s, and 40s," but that only begins to tell the story.

There is something for everyone in the Young Friends. We host two educational events each month, most free to members. At the museum our tours are led by curators and include all special exhibitions and the permanent collection, as well as behind-the-scenes areas like conservation. We tour other museums and private collections, enjoy wine tastings, visit auction houses, and much more. We host social events about once a month, which include happy hours, brunches, or drinks after an educational event. And we provide volunteers for Parade the Circle, Holiday CircleFest, and other large community gatherings.

My favorite annual event is our scavenger hunt through the museum. Teams of four find answers to art questions throughout the galleries, then gather for food, drinks, and conversation. In this one evening, you can network, make friends, and have fun, while learning all about the wonderful world of art that the museum has to offer.

Contact us by e-mail at youngfriends@clevelandart.org. I am confident we have something for you!

Betsey Bell, President,
Young Friends of the Cleveland
Museum of Art

Estate Planning Seminar

Focus on the Family: An Approach to Estate Planning

Wednesday, June 26, 4:00.

According to the Federal Reserve Board's statistics, seven out of 10 people in the U.S. do not plan their estates. Tax planning, appointment of guardians for a person or an estate, planning for life insurance or annuities, and traditional estate planning techniques take on new meaning today.

The Cleveland Museum of Art's office of gift and estate planning is pleased to host *Focus on the Family: An Approach to Estate Planning*. Join us on Wednesday, June 26, at 4:00. Our panel of speakers will examine and identify family goals, values, and dynamics and assess how they affect decision making with respect to financial, estate, and life planning.

The seminar moderator, Ellen Halfon, chair of the museum's Planned Giving Council, is an attorney with Jones Day in the Tax Group, Private Capital Practice. Panelists are Heather Roulston Ettinger, a senior managing director of Fairport Asset Management, LLC; Marcia J. Wexberg, Esq., a partner with the law firm Calfee, Halter & Griswold.; and Hedy Demsey, vice president of Paragon Advisors, Inc., an investment advisory firm.

Some of the topics we will cover include:

Alternatives to tax planning and investing

Estate planning decisions from a tax and goal-oriented approach

Family charitable objectives and charitable planning

We encourage you to take advantage of this unique seminar. To register for the free seminar and free parking, please call 216-707-2589. Hope to see you here!



JUNE

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23 24 25 26 27 28 29
30

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.



Parade the Circle: a whole day of fun on Wade Oval

T Tickets required 216-421-7350

✓ Sign-language interpreter

\$ Admission charge

R Reservation required

P Parade-related fees vary; see specific listings

1 Saturday
Special Parade Workshop 10:00–12:30 **Batik** P
Special Parade Workshop 10:00–12:30 **Stilt dancing** (novice) P
Highlights Tours 1:30 and 3:00
Basic Parade Workshop 1:30–4:30 P
Special Parade Workshop 1:30–4:30 **Stilt dancing** (advanced) P

2 Sunday
Highlights Tours 1:30 and 3:00 ✓
Basic Parade Workshop 1:30–4:30 P

4 Tuesday
Highlights Tour 1:30

5 Wednesday
Highlights Tours 1:30 and 6:00
AIA Video 5:00 *Archaeology through a Photographer's Eye*
Courtyard Music 6:00–9:00 *The John Richmond Swingtet* music of Benny Goodman (jazz)
Lecture 7:00 *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut*. Barbara Stern Shapiro
Film 7:30 *Cleo from 5 to 7* S
Recital 7:30 Kathleen Chastain, flute with Laurent Boukoba, piano

6 Thursday
Highlights Tour 1:30



Brad Pitt and Morgan Freeman in *Se7en*

7 Friday
Highlights Tour 1:30
Storytelling 5:30–6:30 *King Arthur Legends*
Courtyard Music 6:00–9:00 *The Skip Gibson Quartet* (jazz)
Carnevale Series 7:30 *Masters of Persian Music: Hossein Alizadeh* S
Film 7:30 *The Seventh Cross* S

8 Saturday
Parade the Circle Celebration 11:00–4:00
Parade 12:00
Highlights Tours 1:30 and 3:00

9 Sunday
Highlights Tours 1:30 and 3:00

11 Tuesday
Highlights Tour 1:30

12 Wednesday
Highlights Tours 1:30 and 6:00
AIA Video 5:00 *The "New" Ancient Southwest*
Courtyard Music 6:00–9:00 *DBC* (jazzy, soulful world funk)
Family Workshop 6:00–8:00 *Summer Breeze*
Film 7:30 *Se7en* S
Recital 7:30 Karel Paukert, harpsichord with Janina Ceaser, harpsichord, in the interior garden court

13 Thursday
Highlights Tour 1:30

14 Friday
Highlights Tour 1:30
Courtyard Music 6:00–9:00 *The Susan Hesse Quartet* (jazz)
Gallery Talk 6:30 *Blanche Lazzell and the Color Woodcut*
Carnevale Series 7:30 *Compañía María Pagés: Flamenco Republic* S
Film 7:30 *Seven Days to Noon* S

15 Saturday
Highlights Tours 1:30 and 3:00

16 Sunday
Highlights Tours 1:30 and 3:00
Storytelling 2:00–3:00 *Maya Folktales*
Family Workshop 3:00–4:30 *Contemporary Colors*

18 Tuesday
Mandala Workshop Begins 9:30 R S
Highlights Tour 1:30

19 Wednesday
Highlights Tours 1:30 and 6:00
AIA Video 5:00 *The Mystery of the Macedonian Royal Tombs*
Courtyard Music 6:00–9:00 *The Jesse Dandy Jazz Ensemble* (dandy jazz)
Printmaking Workshop Begins 6:00–8:30 *Sandra Stemen* R S
Family Workshop 6:00–8:00 *Summer Breeze*
Gallery Talk 6:30 *Blanche Lazzell and the Color Woodcut*
Film 7:30 *The 7th Voyage of Sinbad* S
Recital 7:30 Karel Paukert, organ



Enjoy Summer Evenings in the courtyard

20 Thursday
Highlights Tour 1:30

21 Friday
Circle Sampler Camp Begins S S
Highlights Tour 1:30
Woodcut Demonstration 5:30–8:00 *Woodblock Printmaking in the Style of Blanche Lazzell*. Ruth Hogan, woodcut artist
Courtyard Music 6:00–9:00 *The Greg Bandy Quartet* (jazz)
Film 7:30 *Seven Brides for Seven Brothers* S

22 Saturday
Highlights Tours 1:30 and 3:00
Woodcut Demonstration 2:00–4:00 *Woodblock Printmaking in the Style of Blanche Lazzell*. Ruth Hogan, woodcut artist

23 Sunday
Highlights Tours 1:30 and 3:00

25 Tuesday
Museum Art Classes Begin 10:15–11:45 or 1:30–3:00 S S
Gallery Talk 10:30 *Going Dutch: 17th-Century Dutch Painting*
Highlights Tour 1:30

26 Wednesday
Highlights Tours 1:30 and 6:00
AIA Video 5:00 *Current Archaeology in Turkey*
Courtyard Music 6:00–9:00 *Mr. Downchild and the House Rockers* (blues)
Family Workshop 6:00–8:00 *Summer Breeze*
Gallery Talk 6:30 *Blanche Lazzell and the Color Woodcut*
Lute Recital 6:30 *Kenneth Bé performs Renaissance music in the interior garden court*
Film 7:30 *The Magnificent Seven* S

27 Thursday
Highlights Tour 1:30

28 Friday
Highlights Tour 1:30
Members Preview 5:00–9:00 *Into the Light*
Courtyard Music 6:00–9:00 *The Ed Michaels Quartet* (jazz)
Carnevale Series 7:30 *The Tango Bar* S
Film 7:30 *The Seventh Victim* S

29 Saturday
Members Preview 10:00–5:00 *Into the Light*
Saturday Art Classes Begin 10:15–11:45 or 1:30–3:00 R S
Highlights Tours 1:30 and 3:00
Members Party 7:00–10:00 *Into the Light* S

30 Sunday
Highlights Tours 1:30 and 3:00



JULY

S M T W T F S
1 2 3 4 5 6
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28 29 30 31

2 Tuesday
Gallery Talk
10:30 *Figurative Sculpture*
Highlights Tour
1:30

3 Wednesday
Highlights Tours
1:30 and 6:00
AIA Video 5:00
Current Archaeology in Cleveland

5 Friday
Highlights Tour
1:30
Storytelling 5:30–6:30 *Tales from Russia*
Courtyard Music
6:00–9:00 *Blues DeVille (blues)*

Misia

10 Wednesday
Highlights Tours
1:30 and 6:00
AIA Video 5:00
Mediterranean Seafaring in the Bronze Age
Courtyard Music
6:00–9:00 *The Bob Buschow Octet (jazz)*
Family Workshop
6:00–8:00 *Summer Breeze*
Gallery Talk 6:30
Blanche Lazzell and the Color Woodcut

Into the Light Exhibition Dialogue 7:00 Seema Rao (see the exhibition first)
Film 7:30 *Call Northside 777* \$
Lute Festival 7:30
Splendid Varietie: Three Centuries of Lute Music \$

11 Thursday
Highlights Tour
1:30

12 Friday
Highlights Tour
1:30
Courtyard Music
6:00–9:00 *The Mike Petrone Quartet (jazz)*
Gallery Talk 6:30
Blanche Lazzell and the Color Woodcut
Carnevale Series
7:30 *Misia: The Passion Songs of Portugal* \$
Film 7:30 *The Seventh Veil* \$

6 Saturday
Highlights Tours
1:30 and 3:00

7 Sunday
Highlights Tours
1:30 and 3:00 ✓

9 Tuesday
Gallery Talk
10:30 *On the River: Hudson River School*
Highlights Tour
1:30

13 Saturday
Highlights Tours
1:30 and 3:00

16 Tuesday
Gallery Talk
10:30 *Tibetan Art*
Highlights Tour
1:30



17 Wednesday
Highlights Tours
1:30 and 6:00
AIA Video 5:00
Greek Military History
Courtyard Music
6:00–9:00 *Blue Lunch (jump blues/swing)*
Family Workshop
6:00–8:00 *Summer Breeze*
Gallery Talk 6:30
Ghost Stories: Pentimenti, or Hidden Artistic Changes in Paintings

Into the Light Exhibition Dialogue 7:00 Kate Hoffmeyer (see the exhibition first)
Film 7:30 *Robin and the 7 Hoods* \$
Concert 7:30
Cleveland Chamber Collective

18 Thursday
Highlights Tour
1:30

19 Friday
Highlights Tour
1:30
Courtyard Music
6:00–9:00 *The Cliff Habian Quartet (jazz)*
Gallery Talk 6:30
Blanche Lazzell and the Color Woodcut
Carnevale Series
7:30 *Dervish: Music of Ireland* \$
Film 7:30 *The Seven Deadly Sins* \$

20 Saturday
Highlights Tours
1:30 and 3:00

21 Sunday
Highlights Tours
1:30 and 3:00
Storytelling 2:00–3:00 *Tales from Japan*
Family Workshop
3:00–4:30 *Shadow Shapes*

22 Monday
Theater Arts Camp Begins
10:00–1:00 R \$ ✓

23 Tuesday
Gallery Talk
10:30 *The British Are Coming: 18th-Century British Art*
Highlights Tour
1:30

24 Wednesday
Highlights Tours
1:30 and 6:00
AIA Video 5:00
Archaeology through a Photographer's Eye
Courtyard Music
6:00–9:00 *The Eddie Baccus Quartet (jazz)*
Family Workshop
6:00–8:00 *Picture Picnic*
Gallery Talk 6:30
Appreciating the Surface of Paintings
Film 7:30 *Seven Beauties* \$
Concert 7:30 *The Cavani String Quartet with Philip Setzer, viola* \$

25 Thursday
Highlights Tour
1:30

26 Friday
Highlights Tour
1:30
Courtyard Music
6:00–9:00 *The New Harp Experience (jazz)*
Film 7:30 *Seven Years in Tibet* \$

27 Saturday
Highlights Tours
1:30 and 3:00

28 Sunday
Highlights Tours
1:30 and 3:00

30 Tuesday
Highlights Tour
1:30

31 Wednesday
Highlights Tours
1:30 and 6:00
AIA Video 5:00
The "New" Ancient Southwest
Courtyard Music
6:00–9:00 *The Eric Gould Quartet (jazz)*
Family Workshop
6:00–8:00 *Picture Picnic*
Concert 7:30 *Kent/Blossom Chamber Orchestra 35th Anniversary Gala* \$
Film 6:00 *The Seven Samurai* \$
Lecture 6:30
Turning Heads: The Architecture of Frank Gehry



Steven Smith conducts the Kent/Blossom Chamber Orchestra's 35th anniversary concert, Wednesday the 31st.

Courtyard Music
6:00–9:00 *The Paradise Jazz Band (New Orleans jazz)*
Family Workshop
6:00–8:00 *Summer Breeze*
Film 7:30 *Snow White and the Seven Dwarfs* \$

4 Thursday
Independence Day
Museum closed

Film Double Feature 7:30
Seven Chances and Seven Years' Bad Luck, with live piano accompaniment by David Drazin \$

6 Saturday
Highlights Tours
1:30 and 3:00

7 Sunday
Highlights Tours
1:30 and 3:00 ✓

9 Tuesday
Gallery Talk
10:30 *On the River: Hudson River School*
Highlights Tour
1:30

13 Saturday
Highlights Tours
1:30 and 3:00

16 Tuesday
Gallery Talk
10:30 *Tibetan Art*
Highlights Tour
1:30

T Tickets required 216-421-7350

✓ Sign-language interpreter

\$ Admission charge

R Reservation required



AUGUST

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Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.

Ohio Arts Council
A STATE AGENCY
THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS

1 Thursday Highlights Tour 1:30

Concert 3:00 En-
core School for Strings

2 Friday Highlights Tour 1:30

Storytelling 5:30–
6:30 Chinese
Folktales

Courtyard Music
6:00–9:00 Mike
Petrone Quartet
(jazz)

Film 7:30 The
Seventh Seal Ⓢ

**3 Saturday
Family Art Class
Begins** 10:00 or
1:30 Art and Archi-
tecture Ⓡ Ⓢ

**Theater Arts
Performance** 1:00
Dancing Wheels join
camp participants ✓
Highlights Tours
1:30 and 3:00

**4 Sunday
Highlights Tours**
1:30 and 3:00 ✓

6 Tuesday Highlights Tour 1:30

**7 Wednesday
Highlights Tour**
1:30 and 6:00

AIA Video 5:00

Macedonian Tombs

Courtyard Music
6:00–9:00 Eddie
Baccus Quartet (jazz)

Family Workshop
6:00–8:00 Picture
Picnic

Lecture 6:30 Medi-
eval Manuscripts

Film 7:30 Madonna
of the Seven Moons Ⓢ

Concert 7:30 Lyric
Opera Showcase Ⓢ

8 Thursday Highlights Tour 1:30

9 Friday Highlights Tour 1:30

Courtyard Music
6:00–9:00 The
KingBees (blues)

Film 7:30 The
Seven Year Itch Ⓢ

10 Saturday Highlights Tours 1:30 and 3:00

11 Sunday Highlights Tours 1:30 and 3:00

13 Tuesday Highlights Tour 1:30

14 Wednesday Highlights Tours 1:30 and 6:00

AIA Video 5:00
Current Archaeology
in Turkey

Courtyard Music
6:00–9:00 The
Trisha O'Brien Quin-
tet (jazz)

Family Workshop
6:00–8:00 Picture
Picnic

Lecture 6:30
Tuscan Manuscripts

Film 7:30 Seven
Days in May Ⓢ

15 Thursday Highlights Tour 1:30

The Klezmatics

16 Friday Highlights Tour 1:30

Courtyard Music
6:00–9:00 The Afro-
Rican Ensemble
(jazz)

**Carnevale
Series** 7:30 The
Klezmatics Ⓢ

Film 7:30 7th
Heaven Ⓢ

17 Saturday Highlights Tours 1:30 and 3:00

18 Sunday Highlights Tours 1:30 and 3:00

Storytelling 2:00–
3:00 Sumerian
Mythology

Family Workshop
3:00–4:30 Let's
Face It

20 Tuesday Highlights Tour 1:30

21 Wednesday Highlights Tours 1:30 and 6:00

AIA Video 5:00
Current Archaeology
in Cleveland

Courtyard Music
6:00–9:00 Mr.
Downchild and the
House Rockers
(blues)

Family Workshop
6:00–8:00 Shutter
Bugs

Lute Recital 6:30
Kenneth Bé performs
Baroque music in the
interior garden court

**Into the Light
Exhibition Dia-
logue** 7:00 Seema
Rao (see the exhibi-
tion first)

Film 7:30 Seven
Men from Now Ⓢ

**22 Thursday
Highlights Tour**
1:30

**22 Thursday
Highlights Tour**
1:30

**22 Thursday
Highlights Tour**
1:30

**22 Thursday
Highlights Tour**
1:30



23 Friday Highlights Tour 1:30

**Oil Painting
Class Begins**
6:00–8:30

Seasonscapes,
Susan Gray Bé Ⓡ Ⓢ

Courtyard Music
6:00–9:00 Ernie
Krivda and the
Swingtown Sextet
(jazz)

**Dance Perform-
ance** 6:30

Simone Forti per-
forms in the interior
garden court

Carnevale Series
7:30 Lila Downs Ⓢ

Film 7:30
Series 7 Ⓢ

**Into the Light
After Dark**
10:00 pm–1:00 am
Multimedia party
experience Ⓢ

**24 Saturday
Into the Light
Conference** 1:00–
4:30

Anne Rorimer, mod-
erator, with curator
Chrissie Iles and
artists Joan Jonas,
Simone Forti, Dan
Graham, and Dennis
Oppenheim

Highlights Tours
1:30 and 3:00

**25 Sunday
Highlights Tours**
1:30 and 3:00

**25 Sunday
Highlights Tours**
1:30 and 3:00

**25 Sunday
Highlights Tours**
1:30 and 3:00

**25 Sunday
Highlights Tours**
1:30 and 3:00

**25 Sunday
Highlights Tours**
1:30 and 3:00

**25 Sunday
Highlights Tours**
1:30 and 3:00

28 Wednesday Highlights Tour 1:30 and 6:00

AIA Video 5:00
Mediterranean Sea-
faring in the Bronze
Age

Courtyard Music
6:00–9:00 Charged
Particles (jazz fusion)

Family Workshop
6:00–8:00 Shutter
Bugs

Film 7:30 The
Seventh Continent Ⓢ

Concert 7:30 Karel
Paukert, organ with
Lenora Anop, violin,
Nicole Divall, viola,
and Steven Witsler,
trombone

**29 Thursday
Highlights Tour**
1:30

**30 Friday
Highlights Tour**
1:30

**30 Friday
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**30 Friday
Highlights Tour**
1:30



The Seventh Seal

The Cleveland Museum of Art

A world of great art for everyone

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Cleveland, Ohio
44106-1797

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Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Web Site

www.clevelandart.org

Ticket Center

216-421-7350 or 1-888-CMA-0033 (closes at 8:00 on Wednesday and Friday)

Membership

216-707-2268
membership@cma-oh.org

Museum Stores

Museum
216-707-2333
Beachwood
216-831-4840
Hopkins Airport
216-267-7155

Parking

\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

Sight & Sound

Audio guide of the collection. Free.

General Hours

Tuesday, Thursday, Saturday, Sunday 10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Still Lifes Café

Closes one hour before museum.
Oasis Restaurant: Sunday brunch 11:00-2:30; reservations recommended; call 216-229-6216

Ingalls Library Summer Hours

Tuesday-Friday 10:00-5:00.
Closed in July.
Slide library by appointment (216-707-2545)

Print Study Room Hours

By appointment only (216-707-2242)
Tuesday-Friday 10:00-11:30 and 1:30-4:45

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Korean Lacquerware



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Battle of the Nudes



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